

The Bulletin

of the Society for American Music

FOUNDED IN HONOR
OF OSCAR G. T. SONNECK

Minneapolis, 2023

Alyssa Barna, University of Minnesota



Bridging the Mississippi River, Minneapolis is home to a growing population of 429,954 and 3.6 million in the metro area. Paired with St. Paul to form the Twin Cities, the area is home to a large population of Scandinavian Americans. The land forming the Twin Cities lies within the traditional homelands of the Dakota people. The [University of Minnesota](#) notes that “It is important to

acknowledge the peoples on whose land we live, learn, and work as we seek to improve and strengthen our relations with our tribal nations. We also acknowledge that words are not enough. We must ensure that our institution provides support, resources, and programs that increase access to all aspects of higher education for our American Indian students, staff, faculty, and community members.” Numerous [exhibits](#), [tribes](#), and [resource groups](#) work to educate and advocate for all Indigenous members of our community.

Though the winters are hard, Minnesotans are hardy folk and utilize our natural resources all twelve months of the year. In March, you’ll find folks walking, running, and biking around our 102 miles of the [Grand Rounds Trails](#), snapping photos at the [Stone Arch Bridge](#), or squeezing in a late-winter ski, snowshoe, or skate in our [award-winning parks system](#). If you’d prefer to stay indoors, simply go for a stroll and grab some lunch walking through the [vast network of Skyways](#), totaling 9.5 miles in Downtown Minneapolis.

There are many ways to experience visual art during your time in Minneapolis. Catch a glimpse of the many [murals throughout the city](#), many of them showcasing Minnesota musicians. There are numerous museums such as the [Minneapolis Institute of Art](#) (free), the [Weisman Art Museum](#) (free), a [thriving Indigenous Arts scene](#), and the [Walker Art Center](#) (check out the sculpture garden (free) to see the iconic *Spoonbridge and Cherry*). The committee has planned several excursions for you to choose from, including the Walker Art Center, [the archives at the University of Minnesota](#), and Prince’s estate, soundstage, and studios at [Paisley Park](#).

Perhaps best known for the [Minneapolis Sound](#) in the late 1970s, the Twin Cities music scene is home to thriving communities of [bluegrass](#), [hip-hop](#), [Indian music](#), [Native musics](#), [Somali musicians](#), and many others too numerous to list

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here. Throughout the conference, there will be numerous live shows in venues across the cities, at [First Avenue](#), [7th Street Entry](#), [Fine Line](#), [the Turf Club](#), [the Minnesota Orchestra](#), [the Saint Paul Chamber Orchestra](#), [the Cedar Cultural Center](#), or [the Hook and Ladder](#). At the Hook and Ladder Theater, we hope you will join us for the Vivian Perlis Concert on Friday evening, March 10. The concert will feature the SAM 2023 Honorary Member, [Gaelynn Lea](#). A native of Duluth, MN, Lea is a violinist, songwriter, and disability rights advocate who exploded onto the national scene after winning the 2016 Tiny Desk Contest. Since then, she has opened for Wilco, the Decemberists, LOW, and the industrial rock supergroup Pigface. Most recently, Gaelynn Lea composed and performed the music for *Macbeth* on Broadway, starring Daniel Craig and Ruth Negga. We hope you'll be able to join us for this special event.



Gaelynn Lea, Credit to EvrGlo Media

The Local Arrangements Committee is excited to welcome you to the Twin Cities, including Louis Epstein (St. Olaf College), Brooke McCorkle Okazaki (Carleton College), Peter Mercer-Taylor (University of Minnesota), Matthew Tchepikova-Treon (University of Minnesota), and Alyssa Barna (chair, University of Minnesota). A special thanks to Andy Flory (Carleton College) for his hard work preparing for 2020's conference, which provided an essential foundation to this year's conference.

See you in March!

From the President

Daniel Goldmark, Case Western Reserve University



Dear Colleagues,

Spring is here! Well, not quite—but it's wishful thinking, especially as I type this while looking out over the snow in my backyard.

It's odd to be writing this, my last president's message, on the cusp of our upcoming conference, as most of the work I've done as SAM president has been done via email and Zoom. While the way we communicate for business has changed profoundly because of Zoom, there are some parts of this job that don't work as well via a laptop camera and 13-inch screen. My father, a rabbi, taught me from a very young age that the personal touch makes a huge difference not just in work, but in life.

One of the things I looked forward to most about becoming SAM president was the opportunity to make that personal connection with other members of the Society, including getting to know members I hadn't met before, recruiting new members, and working with old friends. All of these things ended up happening online, of course, and while I enjoyed connecting with people, I missed the chance encounters that could take place at an in-person conference, like chatting in the book exhibit with folks I don't know, or running into a colleague as I walked into a meeting room. I'm really looking forward to all of that and more at our annual meeting in Minneapolis in March. All of the special programming that is part of the conference is especially exciting, including the concert and special session with our Honorary Member, Gaelynn Lea, as well as the excursions that have been arranged by our Local Arrangements chair, Alyssa Barna, and her committee. And I'm thrilled to see so much new and innovative research on the program, which was crafted by the Program Committee, led by Stephanie Stallings. These all add up to what I'm certain will be a stimulating and fun weekend.

I would like to conclude by extending my thanks to the team—the family—that keeps SAM going. As you might already know, we are a volunteer organization, with close to 200 people working, on their own time, on a staggering array of tasks for the Society. We cannot do the work that we do in education and advocacy without all of you, whether you're a first-time room monitor at the Conference or a perennial committee member. It has been a singular honor for me to have the opportunity to get to know so many new scholars, to work closely with the people who are constantly making discoveries about our shared musical heritage, and to play a small part in leading this Society into the next generation of music scholarship.

OLIVIA AT FIFTY: A Golden Anniversary for Women's Music Production

Bonnie J. Morris, University of California at Berkeley



Olivia's first release, LF 901 A/B, 1974: a 45 single with Meg Christian and Cris Williamson. "Lady" is a cover of the song by Carole King and cowriter Gerry Goffin.

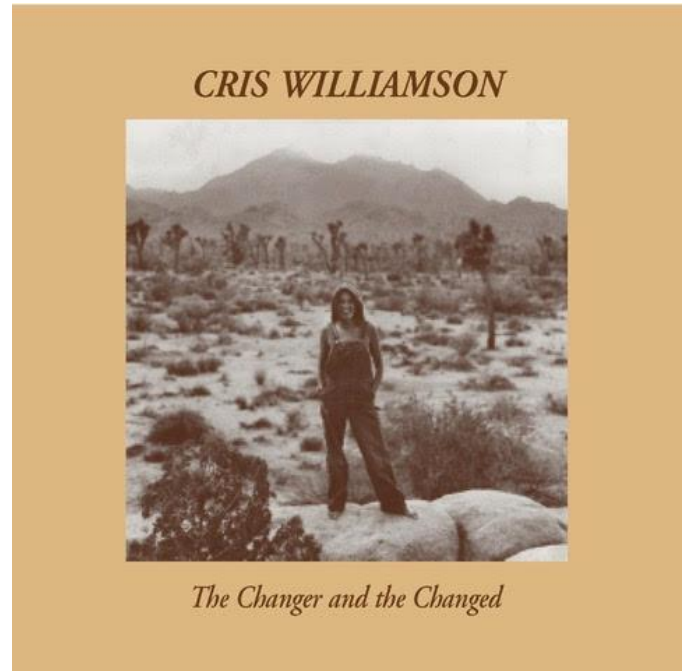
In March of 2023, Olivia Records will celebrate its fiftieth anniversary as the first specifically lesbian recording company in the United States, and, in all likelihood, in world history. The golden anniversary will be marked by two sold-out Caribbean cruises with Olivia Travel, the recording company's popular vacation brand, which has marketed lesbian cruises to global destinations since 1990. There's also much about Olivia in a new exhibit on women's music at the Smithsonian through 2023 and additional displays planned for the Library of Congress. All of this points to the phenomenon of Olivia's success as an independent label: now a lesbian cultural brand with international recognition, many of its original artists are still performing well into their sixties, seventies, and eighties. For the devoted fanbase of women who came out to this music in the mid-1970s and onward, Olivia offered a home of both musical and political resonance across five decades: a soundtrack of liberation. Yet many contemporary music historians remain unfamiliar with Olivia's story and discography. How did a radical collective of theorists and

songwriters become a movement and, later, a cruise company—with both CEO Judy Dlugacz and signature artist Cris Williamson recently honored with the prestigious Americana Music Award?

Before it was a lesbian recording company, Olivia first formed as a collective of five founding members in January 1973: Ginny Berson, Meg Christian, Judy Dlugacz, Kate Winter, and Jennifer Woodul. Some had already been active in D.C.'s radical lesbian Furies household, which promoted a politics of separatism from those identifying as men in its publications. Now taking the name *Olivia* from the title of a 1949 lesbian-themed novel by Dorothy Bussy, the new collective's original plan was to build some sort of non-hierarchical, feminist business model that could employ and serve the burgeoning lesbian community in an era of few to zero equal rights protections. Perhaps a women's restaurant? But the revolutionary idea for a women's *recording company* was soon suggested by artist Cris Williamson during her radio interview with Meg and Ginny on WGTB's "Radio Free Women" program at Georgetown University, in March 1973.

Performer Meg Christian had already studied and memorized the music releases of Cris Williamson when the two first met at one of Cris's concerts. Their voices and moving original compositions naming women's love for one another became Olivia's signature sound. Olivia's first music product, thanks to \$4,000 in loans and donations, was a double-sided 45 recorded in October 1973 and released in May 1974. It featured Meg Christian singing "Lady" (by Carole King) on one side and Cris Williamson singing her own composition "If It Weren't for the Music" on the B side. Sales and concert fundraising led to Olivia's first LP, Meg Christian's album *I Know You Know*, in spring 1975. The success of Meg's album, with songs including "Ode to a Gym Teacher," left listeners hungry for more woman-identified music and helped raised funds for Cris Williamson's iconic release, *The Changer and the Changed*, in 1975. It remains Olivia's best-selling LP and one of the best-selling albums of any independent American label. The opening chords of songs from *Changer* like "Waterfall," "Song of the Soul," and "Sweet Woman" became instantly recognizable to the thousands of women who took the music home to play over and over on the turntable in their own living rooms.

Across the country, women poured into Olivia concerts, some already familiar with the music from daring promotions on feminist radio and college radio programs, others intrigued to dress up for a date night destination that was neither a smoky gay bar nor a local softball game—hitherto some of the only options for lesbians to socialize (and, in the mob-run bar scene, not always safely). Judy Dlugacz would later famously say that Olivia served an audience that wanted to be found, if not identified; and Sue Fink, whose song “Leaping Lesbians” was featured on the Olivia album *Lesbian Concentrate*, has suggested onstage “I don’t think we have a ‘women’s music.’ I think we have a women’s music *audience*.”¹ These comments reflect the sheer novelty of a lesbian gathering that had as its platform the musical affirmation of lesbian lives: as romantic partners, friends in solidarity, mothers and daughters, workers, and visionaries. Women who bought concert tickets found themselves in the largest, most diverse audience of likeminded women most had ever experienced. Many wept openly throughout concerts and/or left determined to be more out, active, and engaged. In multiple interviews, Judy Dlugacz would affirm that she hoped the emotional delivery and impact of lesbian music would awaken more closeted women to act politically, and Olivia artists from Meg Christian to Nancy Vogl quickly moved beyond relationship songs to social justice material examining every topic from racism to nuclear war. As a community, the women’s music audience opened to an ever-expanding range of causes, but always with women at the center.



Cris Williamson's 1975 album, *The Changer and the Changed*, is Olivia's best-selling product of all time and one of the best-selling independent albums in U.S. music history.

To better market both the vinyl product and a schedule of national concert touring, Olivia Records moved to Los Angeles in 1975, evolving into a living and working collective of ten new and original members. All were dedicated to the expansion of a nationwide distribution network, placing women’s music in record stores, feminist bookshops, and at concerts. Volunteers helped produce and promote concerts in every town and city where women, whether isolated or organized, responded to music that named and valued women’s relationships. Much of the high energy and constant political “processing” of this initial era has now been captured in Ginny Berson’s recent memoir, *Olivia on the Record* (Aunt Lute Books, 2020). As Olivia’s growing collective wrestled with issues of funding, falling in love, woman-only space, the politics of hiring a transgender sound engineer, and more, it was also the thousands of women active in feminist circles or college radio who helped make Olivia’s expansion possible by spreading the word via grassroots channels that predated Internet and social media.

Successful Olivia events included the 1975 Women on Wheels tour to different California cities, and a concert sample of Margie Adam, Meg Christian, Holly Near, and Cris Williamson titled *Come Out Singing* was shown on local California television. One stop on Women on Wheels was a prison concert at the California Institute for Women prison, which producer Karlene Faith captured in her chapbook *Inside/Outside* (1976). Karlene had, in 1975, initiated the first-ever college course on the women’s music movement at the University of California-Santa Cruz, bringing in Olivia artists and collecting interviews in the guest artists’ and students’ own words for a companion textbook. As a result, women from the course interested in learning production skills went on to form the nation’s longest-running women’s radio collective and weekly broadcast, *Breakfast in Bed*, featuring many Olivia recordings and promoting local concerts produced by other graduates of Karlene’s class.

The multi-platform expansion occurring in communities like Santa Cruz supported an entire new subculture of lesbian consumers. Male reviewers were often flabbergasted by this new, woman-only genre. What was “women’s music”? In a later interview for Laura Post’s volume *Backstage Pass: Interviews with Women in Music*, percussionist and singer Vicki Randle offered this response:

¹ Toni Armstrong, Jr., Interview of Sue Fink, *HOT WIRE: The Journal of Women's Music and Culture*, May 1991, 5.

First of all, I feel the term “Women’s Music” is and always was a thinly disguised euphemism. It is and always has been a bogus term for “lesbian music,” that I’ve always felt, by its very existence and persistent usage, underscores the fear and homophobia we as lesbians harbor toward ourselves... There is a huge network of lesbians round the country and around the world, complete with encoded language, largely invisible to the heterosexual population, but completely plain to each other.²

However, the rising popularity of white artists as representative of the new lesbian “sound” soon led to important dialogue on racially diversifying Olivia’s stage, and several breakthrough productions followed. Linda Tillery came in as producer; the band BeBe K’Roche introduced a jazz and Latin-infused ensemble; and a collaborative release that remains rare and collectible today was the 1976 spoken-word album *Where Would I Be Without You*, featuring the poetry of Pat Parker and Judy Grahn. Next came the 1977 album *Lesbian Concentrate*, a response to Anita Bryant’s homophobic “Save the Children” campaign; that album featured Black artists including Mary Watkins, Pat Parker and Gwen Avery, and a portion of the profits went to a fund for lesbian mothers (the album sleeves included a lengthy insert of legal resources for women threatened with loss of custody.) Then, in 1978, Olivia produced a Varied Voices of Black Women tour, with Mary Watkins, Gwen Avery, Linda Tillery and Pat Parker. The expansion to artists whose sound and stance reached into the larger Black community of the Bay Area and beyond was not without conflict, as Olivia’s preference for women-only concerts and stages forced some artists to exclude trusted male bandmates they might otherwise feature at more inclusive jazz shows. These issues had already been addressed at Redwood Records, the label started by Holly Near in the same era, which had a focus on social justice, antiwar issues, and Central American politics as well as clearly lesbian-identified songs; Redwood featured the vocal ensemble Sweet Honey in the Rock, led by civil rights activist Bernice Johnson Reagon.

As Olivia expanded, artists recording with or distributed by Olivia in the 1970s and 1980s (plus musicians featured on different album songs) soon included Margie Adam, Gwen Avery, bands BeBe K’Roche and Berkeley Women’s Music Collective, Alicia Bridges, Meg Christian, Casse Culver, Dianne Davidson, Tret Fure, Barbara Higbie, Deidre McCalla, June Millington, Vicki Randle, Jackie Robbins, Woody Simmons, Linda Tillery, Lucie Blue Tremblay, Teresa Trull, Nancy Vogl, Mary Watkins, and Cris Williamson. November 22, 1982, saw Olivia’s 10th anniversary concert at Carnegie Hall: two sold-out shows that were the largest-grossing concerts in Carnegie’s history, though in the purportedly complete volume *Carnegie Hall Treasures* (2011), there is no mention of the successful Olivia production at all. The night was recorded for the double album *Meg and Cris at Carnegie Hall*, another best-selling Olivia product that led to a national tour.

By 1983, the collective had become a company. Later, Olivia moved north from L.A. to Oakland, putting down roots in the Bay Area where many artists had settled (today, Olivia Travel is based in San Francisco). Olivia performers including Teresa Trull and Barbara Higbie, Lucie Blue Tremblay, Mary Watkins, Deidre McCalla, and Dianne Davidson remained popular and visible through the network of women’s music festivals, some of which, like the Michigan festival, drew audiences of 8,000–9,000 women annually. But by 1988, Olivia had stopped recording new albums while searching for new sources of funding. The surprising solution—concerts on the water, or rather, a lesbian cruise enterprise—developed from one fan’s suggestion to Judy Dlugacz in 1989, with the first Olivia Cruise (to the Bahamas) setting sail in 1990. Every detail—from hiring a ship company that would be sensitive and favorable to lesbian guests, to determining a sliding scale and payment plans for lesbians of all income levels, to world-class diplomacy in negotiating respectful docking experiences in ports with notoriously anti-gay laws—had to be worked out by Judy and other staff, but to date Olivia has taken over 300,000 artists and fans on cruise trips and resort stays, adding comedy, jazz, dances, guest speakers and celebrities, life ceremony celebrations, cooking classes, special affinity groups, sobriety support, charity fundraising, and exciting land trips. No cruise is complete without stories about the process of becoming Olivia Travel; Judy’s favorite is the warm reception passengers found in otherwise conservative Turkey, after Olivia’s community infused an economic recovery to villages recently devastated by the earthquake there. “Welcome, lovely lesbian ladies!” shouted shopkeepers, many of whom raced to hang out rainbow flags; and the impact of the lesbian dollar has continued to smooth a welcome path in some more reserved ports. Moreover, cruise companies ranging from Azamara to the Holland America Line have praised the ambiance and generosity of Olivia’s passengers, many of whom are of an age to remember when discourtesy and closed doors were common experiences for two women traveling on a romantic holiday. One ship captain declared, “Here, I see only happy ladies instead of grumpy old men,” comparing the lesbian clientele favorably to standard cruise line customers.

² Laura Post, *Backstage Pass: Interviews with Women in Music* (Norwich, VT: New Victoria, 1997), 219–20.

Today, Olivia concert highlights and herstory from the 1970s, 80s, and early 90s are preserved in three films: the 15th anniversary concert, 1988; Olivia's 1991 documentary, *The Changer*; and Dee Mosbacher's 2002 film, *Radical Harmonies*. In September 2018, the 17th Annual Americana Music Awards honored Judy Dlugacz and Cris Williamson for their work with Olivia Records. A thorough Olivia discography with links to articles, artwork, and interviews is maintained by music historian J.D. Doyle, whose website Queer Music Heritage (<https://queermusicheritage.com>) continues to profile artists' careers and lyrics. In the summer of 2020, the documentary *Rise Up: Songs of the Women's Movement* aired on PBS, introducing mainstream audiences to the impact Olivia artists and producers had in shaping a feminist "sound" for activists to rally around. Cris Williamson's music was also selected as an era-appropriate soundtrack for the Hulu series on anti-feminist Phyllis Schlafly, *Mrs. America*.

And, despite the obvious challenges of the recent COVID pandemic, which cancelled concerts and sidelined cruises for more than a year, Olivia continued to keep performers front and center for audiences at home via its online concert platform. Weekly shows broadcast as "Olivia at Home" allowed artists such as Cris Williamson and Mary Watkins to speak directly to audiences in an intimate broadcast format, with the Facebook feature encouraging viewers to post comments eliciting thousands of moving tributes to Olivia's role in sustaining lesbian pride and community across time. Those thoughtful public tributes posted during the 2020–2022 online programming made clear that many graying Amazons consider their original Olivia albums, signed concert posters, and even ticket stubs to be among their most treasured mementos of an era marked by fundraisers and rallies for women's and LGBT rights.

As Olivia's archivist, I'm contacted year-round by women itemizing Olivia materials in their wills, as well as fans thinking about how to pass along their listening legacies to a next generation unfamiliar with lesbian sound. The arrival of a golden anniversary is a good moment for reconsidering how we might inscribe Olivia's impact: in future textbooks and exhibits, in American music histories, and on the timeline of LGBT activism as the soundtrack of lesbian liberation.

A Starter Reading List

Jamie Anderson, *An Army of Lovers*
 Ginny Berson, *Olivia on the Record*
 Mina Carson, Tisa Lewis, and Susan Shaw, *Girls Rock!*
 Bonnie Morris, *Eden Built by Eves* and *The Disappearing L*
 Laura Post, *Backstage Pass*
 Cris Williamson, *The Cris Williamson Songbook*
 Irene Young, *For the Record*

A Partial Discography

BeBe K'Roche
Kahlua Mama/Hoodoo'd (45)

Alicia Bridges
Under the Cover of Darkness (45)

Meg Christian
I Know You Know (LP)
Face the Music (LP)
Sweet Darlin' Woman/The Road I Took to You (45)
Turning it Over (LP)
Scrapbook (LP)
From the Heart (LP)

Meg Christian & Cris Williamson
Lady/If It Weren't For the Music (45)
At Carnegie Hall (LP)

Dianne Davidson
Breaking All the Rules (LP)

Tret Fure
Terminal Hold (LP)
Edges of the Heart (cassette)
Time Turns the Moon (cassette)

Judy Grahn & Pat Parker
Where Would I Be Without You (LP)

Deidre McCalla
Don't Doubt It (LP)
With A Little Luck (LP)

June Millington
Heartsong (LP)

Woody Simmons
Oregon Mountains (LP)

Linda Tillery
Womanly Way/Markin' Time (45)

Lucie Blue Tremblay
Lucie Blue Tremblay (LP)
Tendresse (LP)

Teresa Trull
Grey Day/I Like to Make Love with You (45)
The Ways A Woman Can Be (LP)
Let It Be Known (LP)

Teresa Trull & Barbara Higbie
Unexpected (LP)

Teresa Trull & Gwen Avery
Woman-Loving Women/Sugar Mama (45)

Various Artists
Lesbian Concentrate (LP)

Nancy Vogl
Fight Like the Dancer (LP)

Mary Watkins
Something Moving (LP)

Cris Williamson
The Changer and the Changed (LP)
Strange Paradise (LP)
Live Dream (LP)
Blue Rider (LP)
Portrait (LP)
Prairie Fire (LP)
Lumiere (LP)
Snow Angel (LP)
Wolf Moon (LP)

Cris Williamson & Teresa Trull
Country Blessed (LP)

Cris Williamson & Tret Fure
Between the Covers (LP)
Postcards from Paradise (LP)

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What We Talk About When We Talk About Live Smooth Jazz: Sonic Suburbanization, Multipurpose Places of Assembly, and Collective Memory in Regional Cleveland
George Blake

Against the Grain Theatre's *Messiah/Complex* and Indigenous Sovereignty
Nina Penner

Theory on the South Side: Muhal Richard Abrams's Engagement with Joseph Schillinger's *System of Musical Composition*
Marc E. Hannaford

Joni Mitchell's Urges for Going, 1965–67: Coffeehouses, Counterculture, and Care
Adam Behan

Reviews

Books

Steven P. Garabedian, *A Sound History: Lawrence Gellert, Black Musical Protest, and White Denial*
Alexander W. Cowan

Kimberly Mack, *Fictional Blues: Narrative Self-Invention from Bessie Smith to Jack White*
Lydia Warren

Marina Peterson, *Atmospheric Noise: The Indefinite Urbanism of Los Angeles*
Andrew J. Kluth

Martin Iddon and Melanie L. Marshall (eds.), *Beyoncé: At Work, On Screen, and Online*
Paula Clare Harper

Media

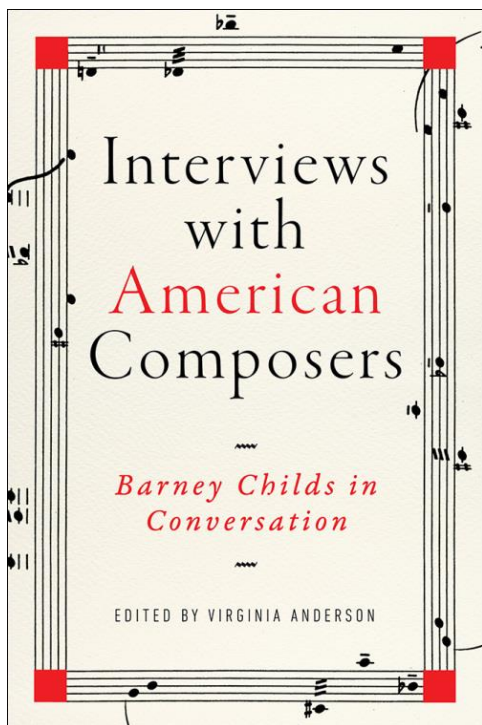
Joseph Horowitz (prod.), *Dvořák's Prophecy: A New Narrative for American Classical Music*
John Check

Book Reviews

[*Interviews with American Composers: Barney Childs in Conversation*](#). Edited by Virginia Anderson. University of Illinois Press, 2022. 428 pp. ISBN 9780252043994. Hardcover.

R. Justin Frankeny, University of North Carolina at Chapel Hill

In 1972, literary scholar-turned-composer Barney Childs set out on a faculty grant from the University of Redlands to interview up-and-coming U.S. composers whose work had “done much to shape musical taste and direction” (3). Fifty years later, these interviews have finally reached publication thanks to the dedicated editorial work of Childs’s close friend, Virginia Anderson. *Interviews with American Composers: Barney Childs in Conversation* offers an invaluable first-hand look into the trends and issues of late-twentieth-century art music composition for twenty-three interviewees. Candid and informal in tone, Childs called these interviews “conversations . . . for they are hardly interviews in the precise sense” (xi), and each is paired with a short essay that helps to contextualize the conversation within the composer’s career. Although much has been lost in these conversations’ fifty-year path to publication, there is still much to be gained for scholars, composers, and performers interested in this transitional era for contemporary art music in the United States.



In the preface and introduction, Anderson reveals this book’s storied path to publication, from the interviewee selection process to the reassembly of materials for publication. In selecting subjects for his conversations, Childs favored “younger” composers (none older than forty-six at the time) who were “important but not yet famous” to survey new directions in art music composition (3). From a present-day perspective, these composers represent a fascinating and productive mix of established and lesser-known composers. At the time of the interviews in 1972 and 1973, however, even some of the most recognizable names today like Ben Johnston and William Bolcom had yet to reach the peak of their careers. That most of these composers lacked widespread name recognition proved to be a barrier to publishing these conversations during Childs’s lifetime, with publishers favoring the marketability of older, more established composers. After Childs passed away in 2000, Virginia Anderson (performer, researcher, and editor of the *Journal of Experimental Music Studies*) took up the mantle of publication with renewed vigor in 2015. By then, all the original tapes, save for the interview with Daniel Lentz, were lost, with only the typescripts remaining. Some interviews have gaps: the Joel Chadabe interview is missing a page, and a tape malfunction interrupts the Charles Wuorinen interview. In some cases, entire interviews were lost: although most were recovered in time to make it into this publication, the twenty-fourth interview, likely with Pauline Oliveros, was never recovered. As such, Anderson describes

the conversations as “fragments” that nonetheless “still provide a unique glimpse into American composition at the time” (xii). Perhaps as a result of this publication history, much about the transcription process is left unknown to the reader, such as excerpts of the conversations that were cut or the extent of editing for readability.

“American Composers” in this book refers rather narrowly to composers of the “art music” tradition practicing in and around academia in the United States, almost all of whom were white men. With the exception of Michael Sahl, all the composers Childs interviewed held an appointment at a U.S. college or university around the time of the interview. In the absence of the interview with Pauline Oliveros, women are not represented in Barney Childs’s conversations. Olly Wilson—who begins his interview by discussing his deeply personal perspective on being a Black composer—was the only composer of color Childs interviewed. This lack of representation is regrettable, even as it is somewhat typical of the landscape of contemporary art music in the early 1970s United States. Anderson explains the lack of diversity in Childs’s interview

selection process by noting that few women or composers of color were practicing “art music composition” that fit within Childs’s age restriction. Nonetheless, one wonders how this book would be enriched if Childs had allowed some wiggle room in his age restrictions, geographical scope, or perceived boundaries of the “art music” tradition to consciously incorporate more diverse voices. Indeed, the lack of representation is palpable even in the content of the conversations themselves: the composers use he/him pronouns almost exclusively throughout to refer to unmarked subjects, while William Albright and William Bolcom discuss their incorporation of ragtime into their musical language with little regard for the implications of cultural appropriation or art music’s colonizing tendencies. In particular, the conversation with William Bolcom warrants a trigger warning: at separate moments, he compares certain aspects of the contemporary art music scene to rape and abortion.

Stylistic representation within the art music tradition, however, was clearly a priority for Childs in selecting interview subjects. Among the many musical “styles” represented in these conversations include composers with proclivities for twelve-tone and serial music, electronic music, experimentalism, performance art, “new tonality,” polystylism, and West Coast “pretty music.” Across musical aesthetics, recurring topics of conversation include the baggage of the European tradition; regional differences in composition; the “end” of serialism and “return” of tonality; teaching composition; the place of jazz in relation to “art music”; the creative process; new developments in musical notation; the roll of the performer in new music; and developments in electronic and computer music. Transition and significant technological innovation best represent the zeitgeist of these interviews. Researchers may take interest in comparing the interviews from this book to Walter Zimmermann’s 1975 interviews for *Desert Plants: Conversations with 23 American Musicians* (1976, reissued in 2020 with original recordings), which includes five overlapping interview subjects (Christian Wolff, Robert Ashley, Alvin Lucier, Larry Austin, and Ben Johnston). Although the scope of these interviews is different, Anderson correctly observes that “in 1976, the musical revolution from post-serialism, experimentalism, and minimalism to post-minimalism was largely complete, whereas Childs took his conversations at the apex of that revolution four years earlier” (1).

Unlike in *Desert Plants*, however, Barney Childs approached these interviews as a cultural insider and let each composer “speak as he pleased on subjects of immediate concern to him” (3). Childs’s knowledge of the field is evident throughout the conversations: he is well-versed in each composer’s repertoire and publications, which enables fascinating insights into these composers’ thought processes. Childs also draws upon his knowledge—and, at times, biases—as a composer to challenge other composers’ preconceptions, which often leads to productive conversations. For instance, when he probes Peter Westergaard on the “Princeton Syndrome”—the Ivory Tower predilection of Westergaard’s home institution—the clash between the two gives way to an unexpected conversation on how Westergaard works to make his music more intelligible to listeners. Sometimes, however, Childs’s relationships with individual composers leads to situations where the reader seems to be missing some context from prior conversations, such as in the interview with Harold Budd. Ultimately, we learn as much, if not more, about Barney Childs in this book as any of the individual composers he interviewed. His preference for experimentalism and indeterminacy is felt throughout, though ironically, the most enlightening conversations for the reader are those where Childs disagreed most with the interviewee (Donald Martino, Peter Westergaard, and Charles Wuorinen).

The contextual essays that precede each interview, along with the endnotes and bracketed information within the interviews themselves, overall, add much-needed context to the conversations. The backgrounds of the essay contributors include researchers who specialize in these composers’ careers, as well as the composers’ personal friends or colleagues. The best of these essays provide details on the composer’s career and work leading up to and beyond the time of the interview, with special attention paid to contextualizing the topics of the ensuing conversation. Sara Haefeli’s essay on Joel Chadabe and Virginia Anderson’s on Christian Wolff stand out as exceptional. Given our historical distance from the interview period, the endnotes and bracketed information that clarify names and reference recordings, texts, publications, works, or other interviews are supremely helpful. In some cases, however, the endnotes could have done more to provide context. For instance, the conversation between Childs and his close friend Harold Budd contains many inside cultural references (especially pertaining to English literature and the visual arts) that could have been clarified with some endnotes.

Overall, *Interviews with American Composers: Barney Childs in Conversation* is an excellent resource for any composer looking for perspectives on the creative process and compositional pedagogy, any performer looking for insights on works by the composers in this volume, and any musicologist interested in art music composition in the early 1970s United States. The comprehensive index at the end offers a great starting point for any specific inquiries. Fifty years in the making, *Interviews with American Composers: Barney Childs in Conversation* is in many ways a time capsule of the field of art music

composition in the United States from 1972 to 1973. Thanks to the contributions of the essay authors and Virginia Anderson's work as editor, these artifacts have become intelligible and knowable once more.

[*Chapel of Love: The Story of New Orleans Girl Group the Dixie Cups*](#). Rosa Hawkins and Steve Bergsman. University Press of Mississippi, 2021. 185 pp. ISBN: 9781496829566. Hardcover.

Emma Jensen, Florida State University

Chapel of Love: The Story of New Orleans Girl Group the Dixie Cups is a historiographical account of the underappreciated, understudied, and abused vocal group, the Dixie Cups, beginning in 1960s New Orleans. Then known as the Meltones, the group consisted of Rosa Hawkins, her old sister Barbara Hawkins, and their cousin, Joan Marie Johnson. (Johnson would eventually leave the group for medical reasons in the late 1960s; a consistent third member was not instated until the late 1990s with Athelgra Neville, sister to the Neville Brothers.) In 1964, the Dixie Cups arranged a number one hit with "Chapel of Love" in their signature, church-inspired three-part harmony vocal style which departed from many girl groups of the time that instead employed a lead-and-background singing model. Despite their rapid ascent to fame in the mid-1960s, the Dixie Cups were not able to consistently break into mainstream pop, largely due to the abusive and nefarious activities of first their manager, Joe Jones. *Chapel of Love* succeeds in correcting and securing the legacy of a New Orleans girl group that deserves a more prominent place in the history of U.S. popular music.

After a brief foreword by the multi-talented Billy Vera, Steve Bergsman notes in the preface that much of *Chapel of Love* depends on Rosa Hawkins's memories and corroborative documentation in the form of court documents, critical and public reviews of concerts and records, black and white and color photographs, and statements from other Dixie Cups, studio and touring band members, and various actors within the music industry. Each chapter features the title of a song relevant to the rise of the Dixie Cups, mostly relying on their own *oeuvre* but occasionally drawing attention to other relevant groups and events, such as "House of the Rising Sun" by British Invasion band the Animals. While the majority of the text situates the Dixie Cups within the larger history of U.S. popular music between New York City and New Orleans, the final two chapters detail the current iteration of the Dixie Cups as an invaluable staple of New Orleans culture leading up to and following the devastation of Hurricane Katrina and the inadequate response to a natural disaster of such magnitude. Overall, the thirteen chapters follow in roughly chronological order to the career of the Dixie Cups but easily flow in and out of time as readers experience Hawkins's own retellings of her life and career.

The first three chapters of *Chapel of Love* have straightforward narratives. Chapter 1 sets up Rosa and Barbara's early musical life in talent shows and church choirs; Chapter 2 establishes how the history of Dixie Cups has been controlled and obscured by Joe Jones; Chapter 3 focuses on the performance career and life of Rosa and Barbara's mother, Lucille Cordelia Merrette Hawkins, who was clearly influential in their drive to succeed in the music industry. The remainder of the work highlights connections among the three themes of these first chapters, weaving in information about the career success and personal lives of the Dixie Cups; the constant lies, abuse, and missed opportunities to which they were subjected by Jones's shady business dealings; and Rosa's own reflections on various times of her life and the lives of those closest to her. The vocal group's sudden success—detailed in Chapter 5—is not even halfway through their story as Rosa explains how Jones conned the Dixie Cups out of wages, royalties, and arranging and songwriting credits. It is not until Chapter 9 that the Dixie Cups finally receive songwriting and arranging credits for their New Orleans-inspired hit, "Iko, Iko." Despite the fact that Jones attempted to ruin the Dixie Cups after he was no longer their manager, Rosa insists on telling a more holistic story as she recalls just how much of the group's careers persisted in spite of his influence. She details the dangerous touring



conditions they faced in Chapter 6, the personal connections they made with other musicians in Chapter 7, her own accidental break into modeling in Chapter 10, and the group's successful court battle against Jones in Chapter 11.

Chapel of Love is an invaluable music history resource as it acts as both a biography and memoir of Rosa Hawkins and the Dixie Cups. Hawkins's lived experiences create a consuming read while also providing enough details and reflection that readers can't help but question what they truly know about the U.S. music industry and the musicians it makes and breaks. The work effectively balances connections between the Dixie Cups and other well-known New Orleans and New York City names—such as Antoine "Fats" Domino, Jerry Leiber, Mike Stoller, and more. At the same time, Hawkins and Bergsman allow the group to assert its rightful place in the history of U.S. popular music. The work trends toward darker depictions of the industry, especially in its rigorous details of Joe Jones's abuse of the group and Rosa Hawkins herself, but Hawkins's first-hand accounts and centering of her narrative demonstrate the agency that the Dixie Cups enjoyed later in their career, as well as the fulfillment they gained in helping their New Orleans community for the last couple decades. Their legacy is secured in the Rhythm & Blues Hall of Fame and the Vocal Group Hall of Fame, but *Chapel of Love* aims to correct the narrative of the group beyond the statistics of their chart-topping hits and documented accomplishments.

Although portions of this memoir-cum-musical historiography blur the lines between Hawkins's voice and Bergsman's, *Chapel of Love* is a must-read for readers wanting to understand more about the complex and rich history of New Orleans music in the 1960s and beyond. Furthermore, it acts as a model for future works that question how to "give" voice to and "allow" space for Black femme musicians of the 1960s: let them tell their stories themselves.

[*The Jazz Masters: Setting the Record Straight*](#). Peter C. Zimmerman. University Press of Mississippi, 2021. 314 pp. ISBN: 9781496832221. Hardcover.

Madeline Rogers, Berea College

As a classical musician who began studying jazz as a postgraduate, my first jazz lesson began with a question that caught me somewhat off guard: "who do you listen to?" This question—much less commonly asked in the classical realm—goes directly to the heart of jazz, its unique aural history, and the essential nature of learning from revered and respected players of the recent past. Peter Zimmerman's book, *The Jazz Masters: Setting the Record Straight*, transfers this concept into words by allowing readers to learn from those who dedicated their lives to the performance and study of the genre. While the art of jazz cannot be limited to conversation, Zimmerman's work is an invaluable resource for those who want to catch a glimpse into the thoughts of some of the musicians who created, performed, and shaped the sound of the twentieth century.

Even though *The Jazz Masters* reads like a laid-back conversation, the impetus behind the extensive project of collecting interviews from renowned jazz artists and educators reveals a sense of urgency, as Zimmerman expresses his genuine desire to gather firsthand accounts of an era that is quickly fading into the past. Zimmerman's choice of interviewees is limited to an older generation of musicians residing in the New York City area with birth years ranging from 1920 to 1948, and several of the artists included have since passed on. This limitation of subjects corresponds with Zimmerman's goal to capture reminiscences of history from those who lived through it, making *The Jazz Masters* an important historical resource in addition to its musical focus. Another specification is geographical, as Zimmerman chose artists residing primarily in New York City so he could conduct most interviews in person. If *The Jazz Masters* was intended to be a comprehensive reflection of jazz in the twentieth century, these limitations would exclude major contributions from other geographical locations and generational groups. However, Zimmerman's centralized approach aligns with his intent and allows the reader to frequently connect one artist to another as they peruse.

Zimmerman's knowledge of the genre as an enthusiast makes for natural and enjoyable conversation without language that might be too technical for non-musicians to enjoy. Although a few of the artists had already released autobiographies before their conversations with Zimmerman, his extensive research and carefully curated questions depart from topics previously covered and shed new light on each artist.

The Jazz Masters begins with an engaging introduction that describes Zimmerman's personal love of jazz and desire to contribute to its posterity through the interviews presented in the text. The following chapters present portraits and biographies of the featured artists, details about their careers, and comments from their loved ones. Opening remarks by

Zimmerman precede each interview and paint a complete picture of the artists' humanity, not merely their musical contributions to society. Since most interviews were conducted in person, Zimmerman often sets the scene of their meeting, vividly describing the atmosphere in homes and apartments of long-time New York City residents. From recollected encounters to borrowed quotes, stories, and descriptions from peers, the reader makes an acquaintance with each life well-lived, both on and off the jazz scene.

The interviewees are not organized chronologically or alphabetically, but rather with seemingly arbitrary connections made through clever chapter titles. Upon closer inspection, Zimmerman has carefully selected two or three artists per chapter based on at least one tangible similarity, from the obvious "Big Kahunas" chapter on Sonny Rollins and Clark Terry, to the "Shells and Whistles" chapter on Brad Terry and Steve Turre, who both double on unconventional instruments. Many chapter pairings are artists who have shared the stage, performed in the same large ensembles, or have roots in the same city or region. The slight inconvenience of consulting the index to find a specific player instead of flipping through alphabetically is easily outweighed by Zimmerman's characteristically witty intertwining of careers and similarities. A brief description of the connection being highlighted between artists appears before artist biographies and interviews to provide clarity and context for the reader.

If a prospective reader was hoping to discover twenty-one perspectives on questions like "what is jazz?" this book would not overtly provide answers. Nevertheless, each interview lends a small piece to the all-encompassing puzzle of jazz's complex history and development by allowing artists to weigh in with their thoughts and personal convictions about music. Zimmerman's strength is in creating space for conversation to flow freely while tailoring his questions specifically to each artist, allowing for a myriad of musical and non-musical topics to be explored. Significant musical knowledge can be gained from reading the many discussions covering qualities of great players, melody, improvisation and more, but the hidden gems of *The Jazz Masters* are the humility and humanity expressed by interviewees and found between the lines of each interview. For a jazz enthusiast or even a casual listener, these interviews broaden not only an understanding of what jazz is, but also a deeper insight into the continuous, multifaceted impact the genre and its players have left on music and society.

Several of the interviewees shy away from the title of "jazz artist," preferring instead to identify simply as musicians or educators. Additionally, many have floated back and forth from jazz to other genres through the years but still bring decades of experience and perspective to the table. The wide variety of subjects and artists almost guarantees something for every reader, and the easily navigable format facilitates quick discovery of artists that readers might find particularly interesting. For example, the wealth of introductory knowledge about the origins of

jazz at the beginning of Dick Hyman's interview may appeal to some and not others, but his years spent pioneering the Moog synthesizer or performing with giants such as Benny Goodman and Lester Young may draw different readers. Those who have interests outside the instrumental jazz realm may find something to glean from a conversation with Sandy Stewart, whose career spanned from Hollywood in the 1950s, to performances with Bing Crosby, Benny Goodman, Perry Como, and others in the 1960s, to decades of jazz standards with her son at the piano.

A recurring sentiment that presents itself in many conversations is the admiration and respect that artists have for their fellow musicians. Zimmerman's extensive research includes who each artist has toured and recorded projects with, garnering insightful comments regarding individual strengths and defining characteristics of colleagues. These comments are especially helpful for jazz enthusiasts developing the ability to discern musical qualities while listening, as specific players and recordings are often discussed during conversation. One could easily use this book as a resource for listening recommendations, provided not only by Zimmerman in his introductory descriptions of each player but by the musicians themselves.

THE JAZZ MASTERS

Setting the Record Straight



Peter C. Zimmerman

For readers unfamiliar with jazz terms, slang, and jargon, Zimmerman provides brief definitions in parentheses, creating immediate context without becoming overbearing in explanations or footnotes. Full titles of tunes or albums that may have only been partially mentioned in conversation are also included in the text so readers can easily find corresponding recordings. Researchers will be pleased to discover an extensive discography in the final pages that includes recordings, books, and autobiographies, as well as pictures and other helpful resources for perusal. As a jazz aficionado with a true love of the genre, Zimmerman's intentionality to create a work that can be equally enjoyed by professionals, amateurs, historians, and enthusiasts alike is evident in his attention to the aforementioned details.

In the final interview, Zimmerman mentions that he views *The Jazz Masters* as a "legacy book," which is an apt description of this book's promise for readers (260). The interviews are not contrived, nor are any of the questions the same for each interviewee. Rather, Zimmerman only provides questions to turn the topic when conversation slows, allowing the wisdom and experience gathered over lifetimes to unfold naturally. From firsthand accounts of career struggles in the twentieth century to witty quips that shine humor into those struggles, *The Jazz Masters* explores a wide range of emotional and philosophical depth with the ease of a casual visit over coffee. Artists indeed "set the record straight" with their thoughts on music-making, but Zimmerman also creates a unique space for their souls to unburden while providing an avenue for future generations to celebrate and continue their legacies of excellence.

[*Bernstein and Robbins: The Early Ballets*](#). Sophie Redfern. University of Rochester Press, 2021. 323 pp. ISBN: 9781648250057. Hardcover.

Hannah Neuhauser, University of Texas at Austin

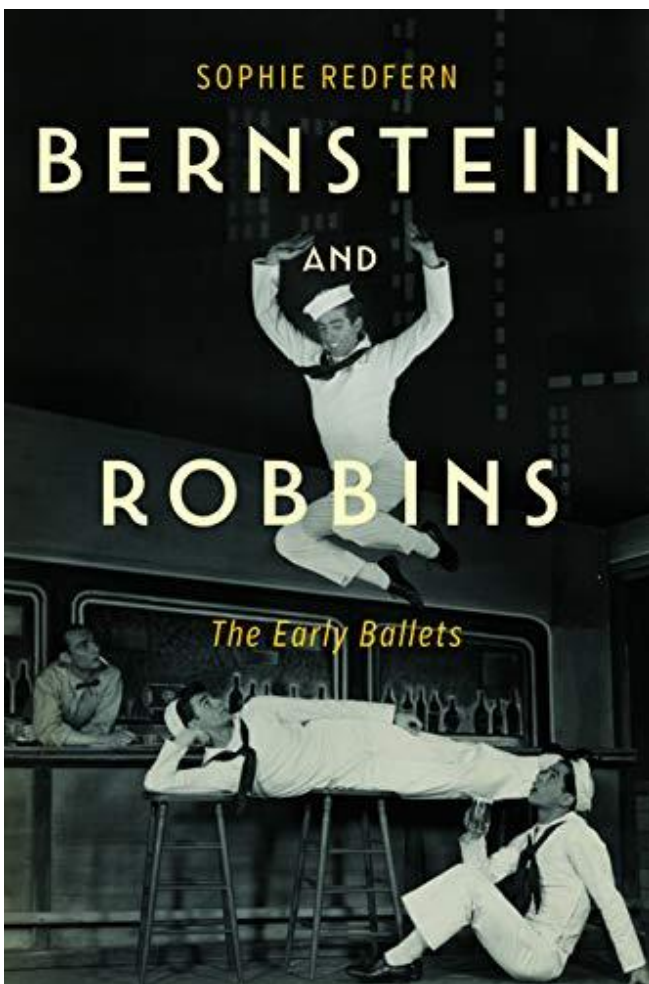
Most audiences who are aware of the composer Leonard Bernstein (1919–1990) and choreographer Jerome Robbins (1918–1998) will recall their later musicals *On the Town* (1944) and *West Side Story* (1957) for their snappy repartee and complex jazz rhythms, but their partnership and depiction of U.S.-American life can be viewed from the start of their career. Sophie Redfern's *Bernstein and Robbins: The Early Ballets* (2021) explores the beginning of Bernstein and Robbins's life-long partnership with their ballets *Fancy Free* (1944) and *Facsimile* (1946). In addition to featured archives, such as diary entries from the Leonard Bernstein Collection and Scrapbooks (Library of Congress, D.C.) and Jerome Robbins's Personal Papers (New York Public Library), Redfern includes photographs of designer Oliver Smith's stage sketches of their ballets, telegrams from the American Ballet Theatre Records, and reception reviews to offer an in-depth examination of their production process. Together, these rich materials and Redfern's thorough analysis of Bernstein's music constructively articulate how each artist's individual contributions defined the futures of both ballet and musical theater in the United States.

Following Chapter 1's overview of the ballet scene in the United States, Redfern structures the book in chronological order to show the development of Robbins's and Bernstein's careers. Chapter 2 serves as an introduction to the initial inspiration for *Fancy Free* as the two artists emerged from their respective mentors, ready for the opportunity to make their claim with the "events of World War II as [their] backdrop" (32). Paul Cadmus's oil painting *The Fleet's In!* (1934) was emblematic of the "boisterous fun" that Robbins expected of Navy sailors on shore leave, and the idea for *Fancy Free* was born (37). New ballets were a financial risk; thus, Robbins embraced a concept of a small-scale ballet that utilized vernacular gestures to generate camaraderie for the characters. The issue was finding a composer who could deliver that quality. Leonard Bernstein was suggested, and when contact was finally made, Bernstein recounts, "I played him some stuff at the piano I had just thought of . . . which happened to be the opening to *Fancy Free*—and he went wild!" (51) Enthusiasm for the project remained rampant, but the time available for collaboration became slim due to the sudden rise of Bernstein's success.

No other chapter title in the volume is more aptly named than Chapter 3, "Creating *Fancy Free*: A Long-Distance Collaboration," which delves into the team's stressful correspondence and Robbins's misinterpretation of Bernstein's musical idea during the months apart on tour. When music did arrive, Robbins expressed concern that the score was too complicated. While this conversation would be revisited throughout rehearsals, Bernstein constantly reassured Robbins that "The score actually is very simple—only the rhythms have to be concentrated on like fury" (74). Multiple insights into Bernstein's musical approach can be gained from Redfern's analysis in Chapter 4, "The Music of *Fancy Free*: The Sketches and Score Explored." There are numerous perceptive details, but some of the most compelling highlight Bernstein's adaptation of popular and Latin music into the classical French structure of ballet. *Fancy Free*'s inclusion of defined character motifs, stacked ostinatos, tone rows, and rhythmic complexity would give American ballet a definitive form.

Public reception of *Fancy Free* was extremely positive. Laughter roared in the Met theater at the characters' relatability. Although some critics agreed with Edwin Denby of the *New York Herald Tribune* that the score "was overcomplicated," they could not deny the success of the ballet (161). The remaining pages of Chapter 6, "The *Fancy Free* Premiere and a Move to Broadway," discusses the obstacles of the eight-month transition from the aftermath of Robbins and Bernstein's first ballet to their first musical, *On the Town*. Critics were once again split, but the show was another triumph for the trio.

After a second high, excitement brewed for the band to come back together and make another hit, but *Facsimile* did not reach the same height of success of their previous projects. Although *Facsimile* is lost with only photography and eight minutes of film capturing Robbins's movement (186), Chapter 7, "Moving Forward with a Second Ballet: *Bye Bye Jackie* and the Making of *Facsimile*," offers archives and diary entries that help the reader to understand the psychological stress the entire team suffered during the production process. Robbins was overwhelmed, Bernstein was passively recycling previous material (as explored in Chapter 8), and Smith, once more, acted as mitigator to keep the boat floating forward. Neither Robbins nor Bernstein was fully satisfied with the outcome of this work, which met lukewarm reception, but their enduring legacy and friendship lasted a lifetime. After Bernstein's passing on October 14, 1990, Robbins felt "as if a piece of my life's construction had fallen away" (264). Bernstein's music, with its rhythmic inventiveness, provided Robbins a platform for innovative dance that propelled ballet toward a gestural, modern medium.



Redfern's chapter topics are helpful because they allow researchers to focus on specific individual facets of each ballet's history: pre-production collaboration, Bernstein's musical sketches, and audience reception. Though this approach works for readers interested in excerpting chapters from the book, the structure may cause some readers to lose track of the chronological progression from the previous chapter. Additionally, readers may find Redfern's focus unbalanced because of the independent and extensive discussion of Bernstein, rather than interweaving Bernstein's musical analysis alongside Robbins's commentary on the choreography.

For readers who are interested in studying American ballet, musical theater, Jerome Robbins, and/or Leonard Bernstein's early musical career, this book is an astute resource. Redfern's detailed examination provides accessible and engaging insight into these ballets and the friendship of two great American theatrical artists. Her selections from the artists' letters are poignant and, at times, heartwarming. Furthermore, the separate chapters diving into Bernstein's musical sketches can offer rich standalone readings for those wishing to focus solely on the score. By comparison, Bernstein's archival materials are substantially more present in the book than those of Robbins. Part of this is due to the lack of archived material for *Facsimile* and the fact that Redfern's focus is primarily musical. Her chapters on musical analysis are certainly the strongest both in terms of archival material and theoretical framework.

If there is a criticism to be made, it is that there is a lack of dialogue with recent scholarship throughout the book. Those desiring more history on American dance and Jerome Robbins might be inclined to explore some of Redfern's suggested resources listed in her preface, such as Andrea Harris's *Making Ballet American* (2017) and Amanda Vaill's *Somewhere: The Life of Jerome Robbins* (2006). Ballet is a visual medium, and if one is unfamiliar with these works, it can be difficult to gain a full understanding of Robbins's directorial contributions from Redfern's analyses. Readers unfamiliar with these ballets might consider watching [the New York City Ballet's 1986 recording of *Fancy Free*](#), featuring Robbins's original choreography. Overall, this book is a fascinating read and a treasure trove for any scholar wishing to explore a historic partnership in American theater.

Bulletin Board & Member News

Ralph P. Locke (Professor Emeritus of Musicology, Eastman School of Music, University of Rochester; Senior Editor, *Eastman Studies in Music*, University of Rochester Press; Research Affiliate, University of Maryland School of Music) writes:

“My long time Eastman School colleague Jürgen Thym and I have been working away at translating (and annotating) selected writings by Ferdinand Hiller (1811–85), a pianist-composer-conductor who was a leading figure in the musical life of his day. He was a close friend of Mendelssohn and Berlioz and headed the Cologne Conservatory for 34 years. Jürgen and I have published in the *Berlioz Society Bulletin* a humorous but true-to-life conversation that Hiller imagines having with the ghost of Berlioz.

On my own, I published a two-part article in *19th-Century Music* on exoticism in nineteenth-century French opera, including some lighter works that are rarely performed today (e.g., by Auber, Offenbach, and Messager).

I continue to review books (e.g., for *Music and Letters* and for *MLA Notes*) and CDs (for *American Record Guide* and several online sites). I take special pleasure in drawing attention to American works by such composers as Samuel Adler, Andrea Clearfield, Marti Epstein, Kevin Puts, Gunther Schuller, and Scott Wheeler.”

Call for *Bulletin* Contributions

The *Bulletin* editorial board invites members to contribute feature articles, reviews, and news, as well as ideas for future *Bulletin* segments or series. We welcome essays and opinion pieces on current issues in American music (broadly conceived) and music scholarship; reports on concerts and conferences of interest to our membership; transcriptions of interviews with prominent persons in American musical life; reviews of recent books, online resources, media (including albums and documentaries) pertaining to American music; and updates on our members’ scholarly, creative, and professional activities. You can contact members of the editorial board via the [SAM website](#) or via the email addresses listed at the bottom of the *Bulletin* issue.

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